

CATALOGUE  
OF  
**REMAINING WORKS**

OF THE LATE  
SIR EDWARD BURNE-JONES, BART.

CONSISTING OF  
**PICTURES, DRAWINGS  
PASTELS and STUDIES**

Together with many Unfinished Paintings

WHICH

*(By Order of the Executors)*

Will be Sold by Auction by

**MESSRS. CHRISTIE, MANSON & WOODS**

(L. HANNEN, C.B.E., W. B. ANDERSON, AND CAPT. V. C. W. AGNEW)

**AT THEIR GREAT ROOMS**

8 KING STREET, ST. JAMES'S SQUARE  
LONDON

**On THURSDAY, JUNE 5, 1919**

AT ONE O'CLOCK PRECISELY

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May be viewed Two Days preceding, and Catalogues had,  
at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street*,  
*St. James's Square*, London, S.W.1.

## CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two Days from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

# CATALOGUE.

On THURSDAY, JUNE 5, 1919,

AT ONE O'CLOCK PRECISELY.

## DRAWINGS IN BLACK AND WHITE.

- 1 THE WOMAN OF SAMARIA: A design for a stained glass window

*A cartoon in black and white—72 in. by 35 in. Gooden & Fox*

- 2 THREE DESIGNS FOR A STAINED GLASS WINDOW AT MATON, representing Saint Paul preaching at Athens 3 *do*

*Black and white—87 in. by 17 in. each*

- 3 DESIGN FOR A STAINED GLASS WINDOW, for the chancel of the church at East Hampstead, representing the Adoration of the Magi—in two parts *Robert*

*Black and white—80 in. by 18½ in. each*

- 4 DESIGN FOR A STAINED GLASS WINDOW, in the church at Kirkaldy, Nairn

*"By the rivers of Babylon,  
There we sat down and wept"*

*In two parts*

*Black and white—84 in. by 25 in. each*

- 5 DESIGNS FOR A STAINED GLASS WINDOW, at Edinburgh, consisting of six panels representing the Procession of the Ark and various Saints 6 *do*

*Black and white—largest panel, 82 in. by 26 in.*

- 6 DAVID INSTRUCTING SOLOMON ABOUT THE BUILDING OF THE TEMPLE: A design for a stained glass window in Holy Trinity Church, Boston, U.S.A. *do*

*Black and white—76 in. by 74 in.*

- 7 DESIGN FOR A STAINED GLASS WINDOW, at Newport, U.S.A., representing Thor, Frey and Asgard—a set of three 3 *Agnew*

*Black and white—71 in. by 23 in.*

15. 15. 8 ILLUSTRATIONS TO SPENSER'S "FAERIE QUEENE"—a set of three 3  
Black and white—22½ in. high G. John
12. 12. 9 Two ANGELS: Design for stained glass windows—a pair 2  
Black and white—60 in. by 23 in. E. Eldon
19. 19. 10 A SHIP IN FULL SAIL: A design for the church at Newport, U.S.A.; THE ANNUNCIATION; THE ANGELS; and NEBU-CHADNEZZAR 4  
Black and white Shannon
22. 1. 11 THE SIRENS; and THE FOUNTAIN OF YOUTH 2  
Chalk design for a picture never completed Reckitts
18. 18. 12 SAINT CHRISTOPHER; A MARTYRDOM; THE WOOD NYMPHS; and A FIGURE 4  
Black chalk Gooden & Fox
11. 11. 13 HEAD OF A WOMAN; SAINT MARK; and AN EVANGELIST 3  
Chalk Martin
12. 12. 14 THE BRIAR ROSE: Studies of sleeping figures—eleven in five frames 5  
Black chalk Reithinger
8. 8. 15 THE BRIAR ROSE: Studies of drapery—nine in five frames 5  
Black chalk Martin
10. 10. 16 THE BRIAR ROSE: Studies of figures reclining; and HEAD OF AN OLD MAN—six studies in three frames 3  
Black chalk Reithinger
26. 5. 17 STUDIES FOR "GAWAIN," 1893; "LAMORAH," 1893; "THE WEST WIND"; &c. 4  
Black chalk Gooden & Fox
5. 5. 18 THE SAN GRAEL: Studies of figures and drapery—eight in four frames 4  
Black chalk Eldon
33. 12. 19 DESIGNS FOR STAINED GLASS WINDOWS 7  
Black chalk Earle
26. 5. 20 SPES AND DAPHNE 4  
Black chalk Gooden & Fox

## DRAWINGS IN PENCIL.

- |         |   |              |
|---------|---|--------------|
| 8. 8.   | 21 THE FOUNTAIN OF YOUTH<br><i>Design for a picture never completed</i><br>20½ in. by 47 in.              | Earle        |
| 10. 10. | 22 STUDY OF A GIRL'S HEAD<br>20 in. by 14 in.   | Reithinger   |
| 52. 10. | 23 HEAD OF A GIRL, 1895, for "Venus Concordia"<br>18½ in. by 13 in.                                       | Goodin & Fox |
| 57. 15. | 24 STUDY OF A GIRL'S HEAD, for "The Dream"<br>18 in. by 13 in.  | do           |
| 25. 4.  | 25 STUDY OF A GIRL'S HEAD, 1895, for "The Sirens"<br><i>Picture never completed</i><br>19½ in. by 13½ in. | do           |
| 15. 15. | 26 STUDY OF A GIRL'S HEAD, 1897<br>18 in. by 13 in.   | do           |
| 18. 18. | 27 THE GOLDEN STAIRS: Studies of figures and feet, &c.—six in<br>three frames                             | 3<br>Si. ann |
| 8. 8.   | 28 STUDIES OF CHILDREN, ROSES, HANDS, &c.—nine in four<br>frames  | 4 Ricketts   |
| 11. 11. | 29 THE ROMANCE OF THE ROSE—six studies in three frames  | 3 Rock       |
| 5. 5.   | 30 KING COPHETUA AND THE BEGGAR-MAID—ten studies in<br>five frames  | 5 Turner     |
| 5. 5.   | 31 KING COPHETUA AND THE BEGGAR-MAID: A sketch for the<br>picture; and a STUDY OF DRAPERY                 | 2 G. John    |
| 3. 3.   | 32 STUDIES OF DRAPERY; A CROWN; and FEET  | 3 Crawshaw   |
| 15. 15. | 33 STUDY OF A GIRL'S HEAD<br>17 in. by 13½ in.  | Goodin & Fox |
| 9. 9.   | 34 STUDIES OF HEADS—five in two frames  | 2 G. John    |
| 4. 4.   | 35 STUDIES OF HEADS   | 2 Reithinger |

- 23 · 2 · 36 MERLIN AND NIMUE: Studies of drapery <sup>4</sup> Shannon
- 47 · 5 · 37 THE MIRROR OF VENUS: Studies of kneeling figures, &c.,  
with three studies on the reverse—*twelve in three frames* 3 do
- 22 · 1 · 38 THE DAYS OF CREATION: Studies of hands, drapery and  
figures—*fifteen in four frames* 4 do
- 3 · 3 · 39 ORPHEUS; HELEN, 1869; and VENUS, with heads on the  
reverse 3 Addean
- 18 · 18 · 40 THE PERSEUS SERIES: Studies of the Nymphs of the Sea,  
&c.—*six in three frames* Brown Thell
- 14 · 14 · 41 THE PERSEUS SERIES: Studies for Medusa, &c. 4 Reckitt
- 4 · 4 · 42 THE PERSEUS SERIES: A Sea Nymph, and two other figures 3 Addean
- 63 43 HEAD OF A GIRL: Study for "LOVE'S AWAKENING" (never  
completed) 18 in. by 13½ in. Gooden & Co
- 14 · 14 · 44 STUDY OF A HEAD, for "LOVE'S AWAKENING," 1895 19½ in. by 13½ in. Rock
- 6 · 6 · 45 STUDIES OF VENUS, ANDROMEDA, THE IMAGE, &c. 4 Addean
- 16 · 16 · 46 STUDIES OF HEADS 4 Gooden & Co
- 5 · 5 · 47 STUDIES FOR "THE GOLDEN STAIRS," "THE SIBYLS," &c.—  
*six, and one on the reverse, in three frames* 3 Eldar
- 14 · 14 · 48 STUDIES FOR "THE ADORATION OF THE MAGI," ANGELS,  
A PILGRIM, &c.—*six, and one on the reverse, in four frames* 4 Rock
- 17 · 17 · 49 THE ANNUNCIATION; STUDIES OF HEADS, FIGURES AND  
DRAPERY—*seven, and three on the reverse, in four frames* 4 Eldar
- 29 · 8 · 50 STUDIES OF HEADS—*five in three frames* 3 Gooden & Co
- 31 · 10 · 51 STUDIES OF HEADS, and HEAD-DRESSES—*six in four frames* 4 do
- 31 · 10 · 52 STUDIES OF HEADS; and STUDIES OF HAIR, &c.—*eight in four frames* 4 do
- 4 · 4 · 53 STUDIES OF DRAPERY, AN EVANGELIST, and A DESIGN FOR  
A PICTURE, &c. 4 do
- 27 · 6 · 54 STUDIES OF HEADS, LIMBS, DRAPERY, &c.—*fifteen, with four on the reverse, in five frames* 5 Reckitt

10. 10. 55 STUDIES FOR "THE WOOD FAIRIES"; "CUPID'S HUNTING-GROUND"; SAINT GEORGE; &c.—eight, with two on the reverse, in three frames *Brown* 3 *Phillips*
14. 14. 56 STUDIES FOR DRAPERY IN "LOVE AND THE PILGRIM"; and THE ANNUNCIATION, &c.—thirteen, with three on the reverse, in five frames 6 *Shannon*
11. 11. 57 LAUS VENERIS: Studies of female heads—four in two frames 2 *Ricketts*
21. . . 58 STUDIES OF MALE AND FEMALE HEADS—six in three frames 3 *Brown* *Phillips*
18. 18. 59 FEMALE HEADS 4 *John*
8. 8. 60 STUDIES OF HEADS—five in four frames 4 *Adeane*
16. 16. 61 MALE HEADS, &c.—five in four frames 4 *Eldar*
9. 9. 62 A STUDY FOR TAPESTRY; and STUDIES OF DRAPERY 5 *Wade*
16. 16. 63 FIGURE STUDIES, &c. 5 *Spink*
15. 15. 64 STUDIES FOR "WOOD FAIRIES," HEADS, &c.—five in three frames 3 *Eldar*
5. 5. 65 STUDIES FOR "WOOD FAIRIES," HANDS, BANNERS, &c.—seven, with two on the reverse, in five frames 5 *Reuther*
14. 14. 66 STUDIES OF HANDS, DRAPERY, WINGS, &c.—with one on the reverse 6 *Agnew*
6. 6. 67 STUDIES OF DRAPERY AND FIGURES 4 *Barton*
26. 5. 68 STUDIES OF FEMALE HEADS 3 *E. Davis*
11. 11. 69 STUDY FOR VENUS, in the Pygmalion Series; and FOUR STUDIES FOR "THE WHEEL OF FORTUNE"—in four frames 4 *Sooden & Fox*
7. 7. 70 KING COPHETUA: Studies of figures, head, &c.—five in four frames 4 *How*
15. 15. 71 STUDIES OF HEADS—four in three frames 3 *Sooden & Fox*
31. 10. 72 A CHOIR OF ANGELS; GIRLS DANCING; and THE FOUR SEASONS—five in three frames 3 *Agnew*

8. 8. 73 PERSEUS SERIES: STUDIES FOR MEDUSA—three in two frames

Gooden 2

8. 8. 74 A HILL FAIRY FOR "AVALON"; "SPES"; and FORTITUDE—five studies, with two on the reverse, in three frames 3 do

75—THE STORY OF PERSEUS: Designs for the pictures—eight in one frame

11. 11. 76 THE MASQUE OF CUPID; STUDY FOR PERSEUS; and A HEAD-DRESS 3 do

57. 15. 77 DESIGN FOR "SONG OF SOLOMON"; and THE RAPE OF PROSERPINE 2

Cignew

94. 10. 78 A MERMAID'S HEAD: Study for "The Depths of the Sea"; HEAD OF A GIRL (Miss Gellibrand); and A HEAD 3

Gooden 2

47. 5. 79 STUDIES OF HANDS, DRAPERY AND WINGS—six in four frames 4

Eldar

# PASTELS.

65. 2. 80 THE SAN GRAEL: A design for tapestry at Stanmore Hall Pastel—20 in. by 72 in.

Brand

73. 10. 81 DIES DOMINI: Christ in the act of benediction descending on the wings of Angels: a design for a panel in the possession of the Earl of Carlisle Pastel, circular—44 in. diam.

Gooden 2

# SIR E. BURNE-JONES.

75. 12. 82 DESIGNS FOR A WINDOW IN ST. MARGARET'S CHURCH, ROTTINGDEAN: The central panel represents Saint Michael, with Saint Michael slaying a dragon beneath; on the left is Saint Gabriel, with the Annunciation beneath; on the right, Saint Raphael, with Tobit and the Angel beneath—a set of three 3

do

Pastel—centre panel, 118 in. by 29 in.

36. 15. 83 THE SIRENS: The barque of Ulysses lured among the rocks by the Sirens—a design for the picture never completed Pastel—67 in. by 92 in.

Willeby



- 16 · 16 · 84 THE CAR OF LOVE: Love mounted on a high car, which is  
being dragged by his votaries  
Pastel—108 in. by 58 in. *Gooden & Fox*
- 5 · 5 · 85 LANDSCAPE, LAKE AND SKY  
Pastel—35½ in. by 84 in. *do*
- 52 · 10 · 86 LOVE AND THE PILGRIM: A design for the picture  
Pastel—29 in. by 59 in. *do*
- 42 · · 87 THE WIZARD: Pastel design for the drawing  
35½ in. by 21½ in. *do*
- 52 · 10 · 88 THE FOUNTAIN OF YOUTH: Lovers meeting by the edge of  
the river, surrounded by figures who seek to renew their  
youth  
Pastel—62 in. by 59 in. *do*
- 8 · 8 · 89 STUDIES OF FIGURES—five in four frames  
Pastel *Wiley*
- 10 · 10 · 90 STUDIES OF FIGURES AND HEADS  
Pastel *Gooden & Fox*
- 18 · 18 · 91 THE ADORATION OF THE MAGI (STAR OF BETHLEHEM)  
Pastel—16½ in. by 25½ in. *Wade*
- 37 · 10 · 92 THE DEPARTURE OF THE KNIGHT: A design for tapestry;  
and ANGELS AND OTHER FIGURES  
Pastel *Gooden & Fox*
- 5 · 5 · 93 A STUDY OF TREES; and A GIRL PLAYING THE CYMBALS 2 *Brand*
- 47 · 5 · 94 THE BRIAR ROSES SERIES: Three figures; and MORT  
D'ARTHUR  
Pastel *Gooden & Fox*
- 36 · 15 · 95 RAISING OF LAZARUS; PERSEUS; and A MALE FIGURE 3  
Pastel *do*
- 31 · 10 · 96 GANYMEDE; STUDIES OF ANGELS; and THE MEETING—  
pastel 3 *do*
- 52 · 10 · 97 BLIND LOVE; THE FLAMING SWORD; SAINT AGNES 3 *do*  
Pastel
- 47 · 5 · 98 A STUDY FOR THE BRIAR ROSE, and SEA AND SUNSET 2 *do*  
Pastel

## 99 LOT'S WIFE

*A design in coloured chaiks*  
30 in. by 23½ in.

Willey

## 100 THE SIRENS

*A cartoon in coloured chaiks, for a picture never completed*  
66 in. by 91 in.

Gooden &amp; Fox

## DRAWINGS ON COLOURED PAPER.

## 101 ARTHUR IN AVALON: A design for the picture

*Water-colour and chalk on brown paper*  
21 in. by 75 in.

do

## 102 THE HEAD OF CHRIST: A study for a mosaic in the American Church in Rome

*Water-colour drawing on brown paper*  
29½ in. by 24½ in.

Eldar

## 103 THE TREE OF FORGIVENESS

*A design for the picture on brown paper*  
47½ in. by 32½ in.

Gooden &amp; Fox

## 104 LOVE'S WAYFARING—a cartoon in black and white; and

A STUDY—in black and white chalk, on brown paper 2 do

## 105 LOVE'S WAYFARING: Studies of the figures of Love's Votaries

*Charcoal, on brown paper*  
23½ in. by 41 in.

3 Eldar

## 106 THE PERSEUS SERIES: Studies for Armour

*In chalk and water-colour, on brown paper*

3 Adlam

## 107 THE PERSEUS SERIES: Studies for Armour—seven in five frames

*In chalk and water-colour, on brown paper*

5 Reithing

## 108 STUDIES OF BIRDS—eight in four frames

*Black and white chalk, on brown paper*

4 John

## 109 STUDIES OF HEADS

*Black and white chalk, on brown paper*

4 Eldar

## 110 STUDIES FOR "ARTHUR IN AVALON," "AURORA," &amp;c.—four in two frames

*Black and white chalk, on brown paper*

2 Willey

- 10 · 10 · 111 PYGMALION AND THE IMAGE—*eleven studies in three frames* 3  
Pencil, on brown paper *Legend*
- 12 · 12 · 112 THE HILL OF VENUS—*sixteen illustrations in five frames* 5  
Pencil, on brown paper *do*
- 23 · 2 · 113 THE CAR OF LOVE: Studies for the figures of Love's  
Votaries—*a set of five single figures* 5  
Black chalk, on brown paper  
41½ in. by 23½ in. *Gooden*
- 94 · 10 · 114 DESIGN FOR STAINED GLASS WINDOW AT ST. MARGARET'S  
CHURCH, ROTTINGDEAN: Two figures *do*  
Pastel, on brown paper  
84 in. by 24 in. each
- 10 · 10 · 115 THE STAR OF BETHLEHEM: Study for an Angel *Rothschild*  
Pastel, on brown paper  
83 in. by 47 in.
- 2 · 2 · 116 A DESIGN FOR THE TOP OF A PIANO CASE *Morris*  
Pastel, on brown paper  
26½ in. by 56½ in.
- 10 · 10 · 117 A STUDY OF A CHILD, sleeping: 1889 *Corder*  
Red, white and black chalk, on brown paper  
23½ in. by 35½ in.
- 10 · 10 · 118 DESIGN FOR A STAINED GLASS WINDOW, in the Albion  
Church, Ashton-under-Lyne, representing David, Joshua,  
Ruth, and Esther *Richeson*  
In black and white, on brown paper  
Largest panel, 76 in. by 27 in.
- 10 · 10 · 119 STUDIES OF TWO HEADS AND DRAPERY 3 *Elmer*  
Black and white chalk, on brown paper
- 11 · 10 · 120 A HEAD FOR "THE WIZARD"; A STUDY OF DRAPERY; A  
HEAD FOR "THE BRIAR ROSE"; and STUDIES OF HAIR 5  
—seven in five frames  
Black and white chalk and sepia, on brown paper *Willey*

6. 6. 121 STUDY FOR "THE GARDEN OF PAN": A MERMAID; and  
HEADS <sup>3</sup>  
Black and white chalk, on brown paper Walker
9. 9. 122 STUDIES OF A HEAD, and FIGURES—four in three frames <sup>3</sup>  
On red paper allen
9. 9. 123 HEAD OF A LADY  
Red chalk, on red paper—19 in. by 12 in. Gordon Fox
6. 6. 124 HEAD OF A GIRL; and STUDY OF HANDS AND A GIRL'S  
HEAD <sup>2</sup>  
Black and red chalk, on red paper Glazar
3. 3. 125 KING COPHETUA AND THE BEGGAR-MAID: Study of a  
figure and drapery <sup>2</sup>  
Black and white chalk, on red paper Walker
5. 5. 126 STUDIES OF HEADS, FIGURES AND DRAPERY FOR THE  
"PASSING OF VENUS"—never completed <sup>5</sup>  
Black chalk Moore
18. 18. 127 STUDIES FOR "THE ADORATION"; "THE STAR OF BETH-  
LEHEM"; "THE ARCHANGEL MICHAEL," &c. <sup>4</sup>  
Black and white chalk, on brown paper Gordon Fox
6. 6. 128 STUDY FOR THE "BEGGAR-MAID"—black and white, on red  
paper; and STUDY FOR THE NATIVITY—chalk, on red <sup>2</sup>  
paper do
25. 4. 129 THE PASSING OF VENUS: Seven studies of female figures—  
in four frames <sup>4</sup>  
Pencil, on green paper Shannon
6. 6. 130 A NUDE FEMALE FIGURE  
Silver-point and white, on mauve paper  
13½ in. by 6 in. Rothschild
57. 15. 131 THE GOLDEN STAIRS, 1875—four studies in one frame  
Silver-point and white, on mauve paper  
Exhibited at the Japan-British Exhibition, 1910 Gordon Fox
18. 18. 132 A FEMALE FIGURE, 1897  
Gold, on pink paper  
13¾ in. by 17½ in. do

- 4 . 4 . 133 THE BRIAR ROSE : Studies of armour and sleeping figures—  
in gold and colour ; and FIGURES—in black chalk, on grey paper 4 *Benyon*
- 3 . 3 . 134 HEAD OF A GIRL 3 *Earle*  
Gold, on pink paper  
13½ in. by 9½ in.
- 15 . 15 . 135 A NUDE FEMALE FIGURE 3 *Gooden & Fox*  
White and brown chalk, on brown paper  
17 in. by 11 in.
- 11 . 11 . 136 THE PERSEUS SERIES : Studies of heads and a figure 3 *Horne*  
Black and white chalk, on coloured paper
- 11 . 11 . 137 DESIGNS FOR "CUPID AND PSYCHE," "THE MIRROR OF  
VENUS," &c.—seven in two frames 2 *Shannon*  
Pencil, on coloured paper
- 12 . 12 . 138 A DESIGN FOR METAL WORK, 1896—gold on black ground ;  
HEADS ; and A WING—in chalk, on coloured paper 3 *Gooden & Fox*
- 18 . 18 . 139 A FEMALE FIGURE—a study in gold on black, 1896 *do*  
9¾ in. by 6½ in.
- 35 . 14 . 140 TWO GIRLS DANCING—studies in gold and black—a pair 2 *do*  
9¾ in. by 6½ in.
- 14 . 14 . 141 A GIRL HOLDING A SHIELD, 1886 ; and A SEATED FEMALE  
FIGURE, 1879—a study in gold and black 2 *do*
- 23 . 2 . 142 "RICHEESE" : A study for The Romance of the Rose—a  
study in gold and black *do*  
13½ in. by 8¼ in.

## WATER-COLOUR DRAWINGS.

- 143 THE FALL OF LUCIFER: Lucifer, accompanied by his host of rebel Angels cast out from the Gates of Heaven, is seen descending into the Infernal Regions

97 in. by 46½ in.

*Exhibited at the New Gallery Winter Exhibition, 1898-99*

*Exhibited at the Japan-British Exhibition, 1910*

*Goodman & Fox*

- 144 DESIGN FOR THE FIGURE MELCHIOR IN THE PICTURE OF THE STAR OF BETHLEHEM

90 in. by 35½ in.

*Moore*

- 145 A WOOD NYMPH; STUDY FOR "THE DREAM"; and "THE HEAD OF FORTITUDE"; &c.

*Howard*

- 146 AN ARCHANGEL; A STUDY OF THE SEA; and STUDY OF A ROAD, near Rottingdean

*Willy*

- 147 STUDY FOR A PICTURE; STUDY FOR A WINDOW AT HAWARDEN; and STUDY FOR FORTITUDE

*Goodman & Fox*

- 148 PERSEUS SERIES: Two studies for Perseus; and THE COURTIER TURNED TO STONE—three in two frames

*Reithinger*

- 149 AN ILLUSTRATION TO VIRGIL; GIRLS DANCING; and SIX DESIGNS FOR INTAGLI—eight in three frames

*Goodman & Fox*

- 150 THE PASSING OF VENUS

15½ in. by 37 in.

*do*

- 151 THE WIZARD; and FIGURES IN A LANDSCAPE: Studies for two pictures

*do*

- 152 THE SIRENS: A study for a picture never completed

19½ in. by 27½ in.

*do*

- 153 "IF HOPE WERE NOT, HEART SHOULD BREAK"

65 in. by 35½ in.

*do*

- 154 A DESIGN FOR THE HAWEIS GLASS WINDOW IN ST. JAMES'S CHURCH, MARYLEBONE: The Good Shepherd in the centre, with Angels playing musical instruments on each side

16. 16.

Central panel, 44 in. by 25 in.

3

Eldar

- 155 A DESIGN FOR TAPESTRY AT STANMORE HALL

15. 15.

Water colour and chalk—20 in. by 42 in.

R. C. C. C.

- 156 TWO DESIGNS FOR THE STAINED GLASS WINDOW AT BRAMPTON, representing the Good Shepherd, Saints and Angels

50. 8.

2

Howard

- 157 MOSES AND THE BRAZEN SERPENT; NOAH AND THE ARK; &c.: Three designs for stained glass windows

21. . .

In colour and charcoal

3

Gracey

- 158 THE BATTLE OF FLODDEN: A design for a bas-relief, carried out by Sir Edgar Boehm, R A., for the Earl of Carlisle, at Naworth Castle

63. . .

In blue and gold

Flodden &amp; Co

- 159 DESIGN FOR A STAINED GLASS WINDOW IN ST. PHILLIP'S CHURCH, BIRMINGHAM, representing the Last Judgment

6. 6.

Monochrome—69 in. by 26 in.

Carroll

- 160 THE FOUNTAIN OF YOUTH

47. 5.

In monochrome—23½ in. by 40 in.

Martin

- 161 THE BRIAR ROSE SERIES: Two studies for the figure of the Prince

31. 10.

Monochrome, on brown paper—47½ in. by 47½ in.

Flodden &amp; Co

## PICTURES AND STUDIES IN OIL.

(Unfinished)

- 273 . . 162 "THE FOUNTAIN OF YOUTH": The meeting of a Knight  
and his lady in a grove; other figures on the right  
*In monochrome—72 in. by 110 in.* Gooden *only*
- 105 . . 163 SAINT MARK AND SAINT JOHN: Designs for a stained glass  
window—a pair 2  
*Monochrome studies in oil—55½ in. by 27½ in.* do
- 126 . . 164 CUPID AND PSYCHE: Cupid leans forward and supports  
Psyche in his arms; the fatal casket; the river Styx in  
the background—*unfinished*  
29 in. by 35½ in. do
- 105 . . 165 FORTITUDE: A female figure on a battlement, her shield  
pierced with arrows  
120 in. by 47 in. do
- 472 . 10. 166 THE ROMANCE OF THE ROSE: The Pilgrim entering the  
corridor of a palace is greeted by allegorical statues  
which stand in niches in the wall  
61 in. by 120 in. do
- 105 . . 167 THE PASSING OF VENUS: A company of maidens are startled  
by the appearance of the Goddess, drifting on her wing-  
borne chariot, among the hills  
*On panel—22 in. by 45 in.* do
- 94 . 10. 168 THE SIRENS: Ulysses in the ship lured among the rocks  
by the Sirens  
*An unfinished design for the picture*  
58 in. by 78 in. do
- 52 . 10. 169 "SPES"  
*An unfinished picture*  
85 in. by 32 in. do
- 12 . 12 . 170 PORTRAIT OF A LADY, in green dress  
*Unfinished*  
32 in. by 20 in. Holl-



15. 15. 171 PORTRAIT OF MRS. STILLMAN, in grey dress  
*An unfinished picture*  
26½ in. by 18 in. Gooden & Fox
10. 10. 172 SOULS BY THE STYX: A design for a picture never completed  
35 in. by 27½ in. Brand
115. 10. 173 A DESIGN FOR "THE ANNUNCIATION"  
47 in. by 38 in. do
10. 10. 174 PORTRAIT OF MISS DOROTHY DREW, in white frock, seated  
*Unfinished*  
33 in. by 17 in. Gooden & Fox
178. 10. 175 AZARIUS, MISAEL AND ANANIAS IN THE FIERY FURNACE:  
A design for a stained glass window, in three parts do  
*Grisaille*—60½ in. by 90½ in. each
54. 12. 176 PERSEUS AND MEDUSA  
*A study in oil, for a picture*  
60 in. by 53 in. Shannon
110. 5. 177 PERSEUS SERIES: The study of a head; and a study for  
Andromeda<sup>2</sup>  
67 in. by 45 in. Adelaide
65. . . 178 THE GARDEN OF PAN: The Shepherd and Shepherdess,  
seated by a stream, listening to the Piping of Pan  
*A design for the picture*  
60 in. by 73 in. Gooden & Fox
42. . . 179 HILL FAIRIES: A design for the picture of Avalon  
72 in. by 24 in. do
399. . . 180 A DESIGN FOR THE PICTURE OF AVALON: Hill fairies and  
wood Nymphs—a pair<sup>2</sup>  
72 in. by 23 in. do
210. . . 181 PERSEUS AND THE GRALE  
60 in. by 53 in. do

## 182 VENUS CONCORDIA

The Goddess, holding the apple, seated on a throne, with three Graces standing on the right; other figures in the background

50 in. by 82 in.

Gooden & Fox

## 183 VENUS DISCORDIA

The Goddess, seated on the left, watching the strife which she has created among mortals

46 in. by 82 in.

do

## 184 PORTRAIT OF PADEREWSKI

An unfinished sketch from memory

24 in. by 19½ in.

Hennell

## 185 HEAD OF A LADY; ST. VALENTINE'S MORNING; and A

FIGURE, holding a musical instrument

3  
moore

186 THE JUDGMENT OF PARIS; THE HEAD OF A LADY; and  
STUDY OF A FIGURE

3  
Gooden & Fox

## 187 STUDY FOR THE WHEEL OF FORTUNE; THISBE

2

do

FINIS